

Moles and super-moles

By Brian Montgomery

DAVID MURE:

Master of Deception
Tangled Webs in London and the
Middle East
231pp, William Kimber, £9.95.
07193 0277 5

"If you want to destroy a man, the best way is to become part of him." A senior officer of the Abwehr—the German Secret Service—delivered this dictum during the Second World War, and David Mure has woven it into the fabric of his biography of the late Brigadier Dudley Clarke, whom he calls the "Master of Deception".

When I had read this book I wondered why the author appears intent mainly on pursuing an alleged Russian penetration of M15 and M16, particularly the former, from the 1930s onwards. For this he has drawn heavily on the published works of Andrew Boyle, Richard Deacon, and others; he emphasises not only the treachery of Burgess, MacLean, Philby, Blake, and Blunt, all Russian spies planted to destroy us from within, but also that other, undetected, traitors still operate within the security services.

Against this background, Mr Mure has pointed a finger at the late Lt Liddell, a distinguished and much revered officer of M15, as one of these traitors. Earlier this year the author was reported in a national newspaper as saying he had found "a chain of circumstances which, in my opinion, makes it certain that Liddell was a Russian agent". His charges that in 1941 Liddell deliberately misreported to the FBI in America, certain secret intelligence which would have warned the United States about Japan's intention to attack Pearl Harbor. However, the FBI discarded this information, and Mr Mure claims that if Liddell had channelled it to the American Chiefs of Staff then the Japanese would probably have attacked Russia, not the USA, with potentially disastrous results for the Soviet Union—which could have kept America neutral. Hoover was Liddell's normal intelligence contact with Washington.

This intelligence had reached Liddell at M15 via a German spy who was sent to England by the Abwehr, and was there "turned" to become a British double agent (code-name Tricycle).

In this book David Mure does

not now specifically name Liddell as a traitor, though the implication is there. Whether this apparent discrepancy with the earlier press report is intentional is not clear; but what is certain is that there were several very significant indications available to the Americans, including their own Ultra (interception of W/T cypher signals), that should have warned them of the impending Japanese attack.

In the light of this new wonder whether the author believes in guilt by association—very fashionable nowadays. Blunt and Burgess were well known to many members of the Security Service, and to half the art world as well. Are these all traitors also? The author quotes two senior colleagues of Liddell who do not support the accusations against him.

In the field of deception Mure maintains that from the outset the British had friends in the German Abwehr, who wanted a quick end to the war by negotiated peace, as part of their plot to stimulate German resistance and eliminate Hitler

at all costs. "Tricycle", he says, was sent to penetrate British intelligence in the expectation that he would be turned. Then, as a double cross agent, Tricycle would pass the Germans misleading information (very damaging for Hitler) and in return would receive, and provide London with, valuable intelligence about true conditions in Germany. The Soviets however always wanted an unconditional German surrender that would inevitably take time and enable Stalin to secure his satellite iron curtain before the war ended.

Then comes the author's final deduction. Blunt, he says, knew all this and deliberately gave his Soviet friends information of secret Allied plans, which he knew the NKVD would pass to the Gestapo. This would help prolong the fighting in Western Europe, always the Soviet aim.

This is a very readable story, exceedingly well produced. But its core, particularly the accusation against British government servants, is based on deductions and speculation, not on hard evidence.

Whitehall at war

By Martin Ceadel

J. M. LEE:

The Churchill Coalition
192pp, Batsford, £11.50.
07134 07891

To read recent Batsford studies of the ministries of the 1940s is to watch political historians struggling in straitjackets. Condensing two years of governmental activism into around 160 pages of text is not easy even if the ground has already been cleared by other scholars and the dust has already begun to settle. To have to undertake some basic spadework at the same time as synthesising, as these books must, is much harder. Roger Eatwell's account of the Attlee government, published in 1979, bore signs of over-compression. It bravely attempted a chronological survey of all the major issues, but the narrative, though highly competent, had to be pared to the bare essentials—space not even being found to give references to the new sources used—and the usefulness of the book was thus reduced.

In tackling the 1940-45 period under similar constraints, J. M. Lee

has adopted a different approach. He dispenses altogether with a chronological account of the government, taking for granted that the reader possesses both an outline knowledge of the military events of the war and that he distinguished already "access" to a political history. It may thus be doubted whether the book qualifies as the "beginner's guide" the author claims it to be and which the elementary and didactic quality of the bibliographical advice also suggests to have been his aim. But his approach has the advantage of freeing him to write four analytical essays in which his own expertise and previous research in administrative history are put to good effect. Indeed, it is the problems of public administration posed by the war which preoccupy the author. Even the brief introductory chapters on the general nature of the coalition are focused more on these than on its political characteristics, according to the perspective of the author, as a disappointing coordinator of the cabinet-committee system and of less significance than Norman Brook or Hastings Ismay, the deputy cabinet secretaries.

Of the four main chapters, the first, concerned with strategy and mobilisation, stresses the organisational achievements of successfully "marrying" military intelligence and strategic planning and of fitting technical experts into the Whitehall machine. The chapter on economy and production, the most original in the book, tries to convey about the acceptance of Keynesian ideas than about the difficulties of administering war production. Churchill's reluctance to appoint a supreme in this field—probably, it is suggested, because the obvious candidate, Beaverbrook, could not be placed above Labour's parliamentary leaders—meant that departments operated with considerable autonomy within levels of resources allocated by bitter bargaining in inter-departmental committees. The frustration with the central direction of the war-effort that was vividly felt in 1942 can thus be understood. Departmental autonomy is also seen by Lee as the main feature of reconstruction and social reform, the subject of another interesting chapter in which the difficulties of getting the civil measures on in the Statute Book are clearly brought out. The final chapter, on diplomacy, boils down some substantial recent studies and suggests the constraints imposed on Whitehall by the need to defer from 1942 onwards to the soldier partner in the alliance, Washington.

At the end, the reader is left with the impression that Lee would have been happier writing a monograph on Whitehall and the challenge of war, and that he would have done this well. As a textbook, however, his work has some limitations. It is very selective, not always easy to read, and its passing allusions to controversial topics such as Churchill's appointment of Prime Minister in 1940, or the compromise peace issue—may mislead the unwary. Above all, one is left with the feeling that, although students as well as publicists should be aware of the book, it is not a book to be read for its own sake.

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Information please

Marc Bloch (1886-1944), French historian of the Middle Ages: information about his relations with friends, students and colleagues, especially during his years in England in the 1930s. Eugene Weber, Department of History, University of California, Los Angeles, California 90024.	Committee, and later became the first permanent secretary of the Department of Labour, where about his personal papers, which may be in the possession of his grandson, David Catlow, 1950s in one of the banks in Lancashire; also the present whereabouts of Mr Catlow; for a biography of Shackleton.	Margaret Mead (1901-1978): recol- lections of any of her friends, fellow anthropologists, committee and church associates, students, relatives by birth or marriage, employees and others whose work and lives were influenced by her, for a biography. Jane Howard, 54 Riverside Drive, New York, NY 10024.
Alan Lewis (1915-1944), poet and short-story writer: whereabouts of letters or any other material of his; also personal romanti- cism, for a biography. John Pikkouls, Department of Extra-Mural Studies, University College, 38 and 40 Park Place, Cardiff CF1 3BB.	Rosa Martin, Department of Politics, La Trobe University, Bundoora, Victoria, Australia 3083.	Edna Lyon (Mrs Henry—1788- 1870), poetess: whereabouts of her works; correspondence or other biographical material. Naomi Grant, 19 Temple Sheen, London SW14 7RP.
John McCree (1872-1918), Canadian Army Medical Corps, author of "In Flanders Fields", where- abouts of letters, other material, or unpublished information for a biographical study.	John F. Prescott, 20 Mont Street, Quebec, Ontario N1H 2A1.	Arthur Symonds (1865-1945), poet and critic: letters, manuscripts, or other material, preferably items not generally known, for an authorized biography. Karl Beckson, Department of English, Brooklyn College, City University of New York, Brooklyn, NY 11210.

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ART

The plenty of Picasso

By Tim Hilton

W. S. RUBIN:
Pablo Picasso: A Retrospective
456pp. Thames and Hudson. £25
(paperback, £9.95).
0 500 23310 1

JOHN GOLDING and ROLAND PEN-
ROSE (Editors):
Picasso in Retrospect
210pp. Granada. £4.50.
0 246 11453 3

PIERRE DAIX:
La vie de peintre de Pablo Picasso
Paris: Seuil.

FRANK D. RUSSELL:
Picasso's Guernica: The Labyrinth
of Narrative and Vision
344pp. Thames and Hudson. £12.50.
0 500 23298 9

MAX RAPHAEL:
Proudhon, Marx, Picasso
174pp. Lawrence and Wishart. £8.50.
0 851 35427 9

Well over a million people had seen
the great Picasso retrospective at
the Museum of Modern Art when
the exhibition closed a few weeks
ago. It was the most popular one-
man show ever held, and also the
largest. Around a thousand works in
all media filled every gallery in the
museum, an appropriate tribute to—
surely the only artist one can think
of capable of sustaining interest,
unfleckingly, from the first work to
the last, through such an extended
representation.

This is not to say that a smaller
exhibition would not have been
more telling. But because of
Picasso's protean command over the
art of our century, every generation
needs such an omnium gatharum.
The model for the 1980 exhibition
seems to have been an earlier
MOMA show, Alfred J. Barr's
"Picasso: Forty Years of his Art",
held in 1939, whose catalogue,
amplified and reissued as *Picasso:
Fifty Years of his Art*, became the
best general introduction to his
painting (the sculpture being largely
unknown at that date). Many of the
works from this 1939 show remained
in store in New York during the war
years. "Guernica", of course, is
there still. Picasso was grateful to
the American museum: good rela-

tions between the artist and MOMA
were continued by William S. Rubin,
who had fruitful conversations with
Picasso while preparing his 1971
catalogue of the museum's own hold-
ings. It was at this time that he
proposed another major retrospec-
tive. Picasso, Professor Rubin
relates, was "pleased, bemused, and
promised his help".

This was shortly before the
artist's death. The settlement of his
estate took some years. The out-
come has been happy, for the large
part of Picasso's collection is con-
tained in this collection. Yet his
own work was accepted by the
French government in lieu of
death duties. This donation will form
the new Picasso Museum in Paris.
It is an immense gathering. Even
in his earliest days Picasso was re-
luctant to surrender work to his
dealers, and in later years he often
bought back his own production. He
was a far more vital collector of his
own work than he was of other
artists', and the donation is there-
fore of astonishing quality. No one
will regret the collection when it is
unveiled at the Grand Palais two
years ago is likely to forget the ex-
perience of repeated artistic revela-
tion, for here were masterpieces—
a whole career of masterpieces—
that we had not known to exist.

Of the hundreds of paintings in
the donation, here (in chronological
order) are some landmarks. It con-
tains the portraits of the youthful
Picasso's friend Casagemas painted
immediately after his suicide, per-
haps from the corpse; the blue
period self-portrait done in emula-
tion of Van Gogh; the primitivizing
self-portraits from the sojourn in
Gosol in 1906; a great amount of
work surrounding the "Omnipotent
d'Avignon"; the "Still-life with
Choir Cantor", which was the first
collage; a most beautiful "Guitar"
of 1913; numerous familial por-
traits in realist style; important
middle-period still-lives; a full
range of the inflated "Pompier"
paintings; the 1926 "Guitar with
Nails"; and the "Painter and his
Model" of the same year; the
bathing pictures from Digne and
the "Grand Nu on Fauteuil Rouge"
of 1930; the "Crucifixion" of 1930;
the sand-covered assemblages; the
vivid still-life painting reputed to
be a "secret portrait" of his mis-
tress Marie-Thérèse Walter; the
small pictures "Ode to Art" and
"The Crucifixion"; the numerous
overt pictures of Marie-
Thérèse, and of Dora Maar, the
next mistress; a strange collection

of canvases belonging to the Occu-
pation; "The Kitchen", sometimes
said to be Picasso's last good paint-
ing; "L'Ombré" of 1953, still an
excellent painting; "L'Atelier de
Cassini", which is a reconciliation
with his lifelong rival Matisse—
and so on. In these paintings we
must add drawings and prints in
thousands. We must also add the
whole of Picasso's sculptural out-
put: this numbers some 600 to 700
pieces.

Clearly enough, it will take stu-
dents of Picasso many years to con-
sider this collection. Yet by no means
all of it is completely unfamiliar.
Some of the work has been exhib-
ited more than once. Picasso lent
freely to the 1960 exhibition
at the Tate Gallery. In 1967,
also at the Tate, we saw the acun-
ture. Much more than this has been
known to us through reproduction,
not only in the Zervos catalogues
and Werner Spies's sculpture cata-
logue but also in such publications
as the *Art of Picasso* and *Picasso's
Paintings*, which gave glimpses of the
art among the lumber (for Picasso
was a hoarder who could not throw
away even a matchbox) that filled
the Parisian apartments, the cosies
and Mediterranean villas in which
he lived.

As so often, however, photo-
graphy has played us false. We now
find that both paintings and sculp-
tures are appearing unpredictably
in exhibition, not at all as one had
imagined them. Indeed, it seems to
be specifically a characteristic of
Picasso that the emotional tone and
the presence of his work can scarcely
be captured by photography. This
also ought to change Picasso stud-
ies. In a fundamental way, just as
photography has emphasized the
graphic approach and powerful crea-
tion of images, criticism has tended
to stress the iconographic and them-
atic aspects of his art. But Picasso—
a born sculptor—has now left us the
most powerful testament of his phys-
icality.

Of course, Picasso's great themes
run from end to end, and the oeuvre
and the oeuvre were painted in the
gallery of Juvenille in New York
that appeared more prophetic than
precocious. One was only too well
aware that the eight-year-old who
painted this bullfight would be the
author of the "Ode to Art". But even
very early paintings had another
kind of signature. A portrait of
his aunt, done in his teens, was
recognizably from the same hand as

the artist of the early Cubist por-
traits; in another century, another
country, and we used to think—a
different world. The beautiful
selection of early paintings in New
York underlined Picasso's Spanish
origins and inspirations. No longer
can one argue that Picasso's inter-
nationalism in the years before
Cubism was dominated by the need
to become a French artist, and thus
to inherit a classical painting tradi-
tion beside which Spanish art could
be only provincial. For a
Spanish classicism is the Baroque.
It never ceases to be the deep root
of Picasso's art.

One could even argue that the
blue period is most marked not by
an even *misérabilisme* but by various
lively attempts to become a modern
baroque artist. Quite apart from the
pervasive influence of El Greco
(not yet fully documented, I
believe), one finds many an old
Iberian characteristic, even includ-
ing the awful procedures of
nineteenth-century Spanish bour-
geois portraiture. The Hiroshima
Bureau "Woman at a Bar" while it
recalls Picasso's hero
Gauguin, still belongs to the
tender Spanish genre of the
bodega. The excellent "Celestina"
is yet more pointed. It is strange
that the blue period's many com-
mentators miss its only overt liter-
ary reference. The painting refers
to Ferdinand de Rojas's pessimistic
and obscure fifteenth-century chron-
icle whose contrasts of sacred and
profane love were well suited to
Picasso's own imagination; they
form part of the background of the
"Démolisseurs d'Avignon" and of
much of Picasso's art beyond that.

Nobody would claim that the
"Démolisseurs" in its final form is
a literary painting. Yet it is clear
that we ought to know more than
we do about the poetical and
theatrical context of the years
before Cubism, if only to distinguish
Picasso's creation from its sources.
We could also use more biographical
information, as the New York show
continually reminded us. To say
that is not to say anything that is
universally accepted. In the last
two decades the tendency of modern
art criticism has been to stress that
no amount of extra-pictorial in-
formation can help us to consider
the quality of a painting. This bleak
truth has had a salutary effect, no
doubt. Yet Picasso must be studied
on his own terms, and it is inescap-
able that no artist of this century

or any other has been so per-
sistently autobiographical. How-
ever eloquent on some occasions, or
on other occasions ambiguous, and
whatever the relations of his paint-
ings in other art, past and present,
the fact remains that Picasso
painted his life.

How important to his life was
the collection that forms the
donation we can now begin to see.
Historians may now study the
springs of his inspiration from
works that were long hidden, as
well as from casual remarks that
Picasso made to his friends. Only
recently, for instance, Professor
Theodore Reff was able to show
how the two pictures of the dead
Carles Casagemas are connected
with the culminating painting of
the blue period, "La Vie", whose
allegorical themes of artistic and
human creation are a funerary
tribute to Picasso's friend. Professor
Reff's illuminating essay is one of
the best things in *Picasso in Retrospect*, which in fact is a reissue,
with the illustrations of Picasso
1881-1973, the book edited by John
Golding and Sir Roland Penrose.

One wonders how much Professor
Reff's interpretation would have
been changed by other information
which has come to light since that
anthology was first published, such
as we owe to Picasso's catalogue
and friend, Pierre Daix. M. Daix's
La Vie de Peintre de Pablo Picasso
(Paris, Editions du Seuil, 1977) is
not always a balanced book, but
it contains much excellent first-
hand information. At one point
he tells us how he and Picasso
were sorting through some early
work when they came across the
portrait of a young woman. "J'ai
failli avoir un enfant d'elle",
Picasso told Daix. "Tu me vois
avec un fils de solennelle que-
re?" This girl, Madeleine, is
associated in Daix's book with the
themes of maternity and loneliness
in the art of 1904-5. One is
interested in this interpretation,
but it is rather baldly done in
M. Daix's book, and repeated too
frequently in the chronology (compiled
by Jana Pluegel) which forms the
major part of the letterpress of
the catalogue of the New York
exhibition.

Another kind of art historian
might wish only to observe that
Madeleine had large, strange ears;
that Picasso noticed them; and
that she is therefore the unidenti-
fied "Woman in a Chemise" in the

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Another biographical help, Gertrude Stein, tells the famous story of how Picasso on his return to Paris "saw" the features of the "new" naturalistic portrait and replaced them with the bold and stylized lines we know today. There have now appeared in the various editions of this time, in particular in the self-portrait and the "Joueurs de cartes," a "provocatively quite unknown" which is arguably a self-portrait in New York. One could join these paintings together, I looked rather (in fact) as K-the-

This is a category of "slight" it is a catalogue of the exhibition and yet not a catalogue. Professor Rubin's name is put in a but what writing it contains was largely done by Jens Fliegel. Yet this book feels close to the exhibition, which was indeed a personal triumph for Rubin; it cost him much effort to put his photographs together, he tells us, as any text he has ever written.

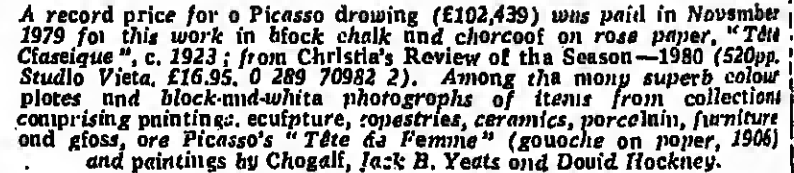
This is a eligibility disconcerting remark, yet to the context of the show it seems reasonable. What has been given us is the most complete

Sculpture should not be treated as inferior to painting. A pictorial experience in New York emphasized Picasso's need for the three-dimensional. Beginning with the 1894 *Still-Life with Chair Caning* a different pictorial to which Picasso added a new surface, Professor Ruffenhuog, along with a number of circular or oval paintings, we know one reason why Cubism adopted the round: it was to correct the style's inherent tendency to settle, to subside, and to become resigned toward the framing perimeter. But, by the 1920s, Picasso did not merely thus remedial. The advantage of a wall of paintings in this format was so compelling as to force a plastic rather than an optical response, and subsequently, rectification of paintings suddenly seemed

The crisis of Cubism, in mid-way, can be put down to exhaustion, the absence of Braque, combatant, the death of Picasso's mistress Eva, or any combination of these and other personal circumstances. But a multiplicity of opportunity also had of course to do with it. For the opportunity of the crisis was that, for the first time one might be obliged to ask that Picasso might have fathomed out, and it is possible to think in this way to the point of bereavement, without losing sight of anything that Picasso actually "made," successfully. One can say that the theme had further pursued a path and that the artist had fathomed its depth. It is often forgotten that Synthetic Cubist space without collage was potentially the most flexible and feeling pictorial space

who could not have been a student of Picasso's lessons with the Ecole de Paris. But the subject of much crated in the Picasso literature. The matter is, very complicated and involves many artists against whom Picasso is regarded as the victor. The question of the validity of his own work. Probably this is the reason why the majority of the people who are not collectors of modern art do not regard the contemporaries did not stay in the personal collection. Like the best of the modernists, Picasso was extraordinarily alert to others. It is one reason why his painting became so great. While his egoism explains his success, it is also the cause of his dangerous artistic gift. It is ability to surprise.

However good Picasso's still life can look plain, when set by a sudden appearance of the cubist classical women. Whatever drove



treasures which have now been found in the daffin is a nice but still tough picture, not big, never before seen or photographed, which is now referred to by the French as "Guitara" and by the Americans as "Geometric Composition: the not rare highly MOMA's 1925 "Shuffle with Plaster Head", and regret that it is almost unique?

If sculpture was "ahead" of painting in the years between 1911 and 1918 (it was not always so), then this is a head-and-shoulders

rose that he had considered cementing razor blades into the stretcher, to make it unhandlable. The "Guitar" which was never exhibited in the artist's lifetime, has therefore acquired a reputation as a hostile artefact. I think it likely that this pointing was hung on its elde in New York. A vertical disposition accords with all the related studies, and makes the picture work. Gliven an upright stance, it is found to be calm, resonant and not savage at all.

A previously unknown painting from 1931 is about the same size as the "Crucifixion", but should not necessarily be associated with it. It was both in Paris and New York: The French title was "Le Remède au Scylat". This was changed at the American showing to "The Death of Marat"; surely correctly, for it is a reworking—but at a great distance—of David's

Raphael had studied art history in Germany under Wölfflin; he was a friend of the German Expressionist painter Max Pechstein; and he had known both Picasso and Matisse in Paris as early as 1911. With such a background, one might have hoped that his thoughtful attempts to construct a Marxist theory of art would have some basis in actual works of art. But this is not so. He completely ignores them. And

This wonderful rasolution of ble morphic' forms and constructed metal, jubilaot and burgeonins, b turns' sinuous and abrupt, syncopated and alexandrine, is one of the great sculptures of our cantury. I might not to be necessary to say this; or to say how for better it is

which were all horse catalogues. They are collectively known as "The Rescue" and appear to show female figure taking another, or two others, out of water. There is one oil, one india ink drawing and one drawing in oil and charcoal on canvas. The oil is quite beautiful, with

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The toning down of a terrorist

By Richard Cobb

ANITA BROOKNER:
Jacques-Louis David
223pp. Chatto and Windus, £25.
0 7011 2530 6

Whatever his merits and originality as an artist and politician, David was a man who was singularly unattractive. He was grasping, greedy, selfish and jealous. Whatever his political inconsistencies, he was consistent at least in the way that he indulged successive régimes, for the payment of his commissions, in that, by 1809, he had made himself unpopular in pretty nearly all official circles. It is true that he was good to his pupils, but only because they were his pupils and thus represented a prolongation of his own consideration. He could be extremely, and quite gratuitously, cruel. He not only watched Marie-Antoinette on her way to her execution; he even drew a rapid sketch of her from his window: an old woman with a huge nose, her hands behind her neck, her head tilted back, a still proud straight ahead, not giving the howling crowd a glance; to Venus Cupid neither a friend nor an enemy, write, pensively and contentedly under his sketch. Clearly he enjoyed the spectacle (he was, in October 1793, at the height of his republican phase), just as, in the spring of 1794, he was to enjoy the sight of the guillotine and the *danseuses* as they passed on a similar route, to a similar destination. Such were the advantages of having windows from the Louvre. Maybe that was why he

had moved from the rue de Seine, his apartment there not offering a similar view.

For ever a year he was a very active member of the Committee of General Security, the police committee, under the revolutionary Government. His signature appears on hundreds of arrest warrants. He was the only native-born Parisian on the committee and, in a body each member of which allocated to himself his own area of France (Amar, Vadier, Vouland and Bayle covered the Midi between them, Jotot and Rillhi held the East), his *terre d'affectio* was Paris. Most of the people whom he had arrested were Parisians and many of them were artists, engravers, *peintres d'histoire* miniaturists, and stationers. He seems to have had a good memory for names and faces. His contribution to the Terror in Paris was both a major and a personal one. He seems to have been very busy during the Terror, managing to combine his fairly intricate police work with the organization of great open-air festivals, and the completion of the two vast pictures depicting the dead Marat and the dead Lepeletier.

He narrowly escaped 9 Thermidor and was arrested and spent some time in the prison of the Luxembourg, a tribulation that at least resulted in one of his most charming pictures: the Luxembourg Gardens in the autumn of 1794. But, he was luckier than most of his colleagues on the police committee and was soon back in circulation, painting Madame Récamier and other feeding Thermidorians before addressing himself to the different tastes of the Directory (he even designed the official costumes of the Directors and of the members of the two Councils). Then he came a toady of Bonaparte, producing for that shoddy régime some of his most grandiloquent and cluttered pictures. He had to go into

exile after the Second Restoration and refused to make his peace with Louis XVIII and Charles X, showing an uncharacteristic intransigence, due perhaps to pride. Perhaps it was just as well, as he doubt he would have once more become a Court painter, in yet another style.

Such is the public record. But David was no ordinary politician, not even an ordinary terrorist. All his roles were combined with that of an artist of enormous talent. Anita Brookner's handsome biography is written by an art historian of great sensitivity and understanding. She sees the principal originality of her subject in "his immensely sensitive response to his historical change", and she proves that it was not just a matter of time-serving. David lived 1788, the year of hope, in *Grande Espérance*, just as much as he lived the Terror: the "Death of Marat" is a beautiful and tragic poem to revolutionary martyrology, just as much as his brightly coloured portrait of Mirabeau is the very physical depiction of the bravery, youth and vigour of the Year II: the young man with the proud, black moustache, military bearing, tricolor sash and penetrating black eyes. His *Requiem* at the guillotine, in all his glory as an embodiment of the *peuple souverain* (I wish the picture had been included). Anita Brookner describes David as having lived through the Revolution en délire, in a state of permanent fermentation of great open-air festivals, and in *La Grande Peur*, a panic in foot limited to the summer of 1789.

David responds with equal sensitivity to the sensuality of the Thermidorians period and to the simplicity of the Directory, before taking up the trumpet of conquest and grandeur for the ghastly scene of Bonaparte and his gassy family and entourage. He seems genuinely to have fallen for the whole thing,



Self-portrait of Jacques-Louis David from the book reviewed here.

neo-classical cheapness, ermine cloaks and sceptres, silk stockings and thunder-clouds, though, in one last commissioned portrait, now in Lille, he succeeded in making Bonaparte look almost as ridiculous and cluttered up with sceptres and baubles as in a famous Gilray cartoon in which George III is portrayed examining an inflated French frog under his paper glasses. Perhaps there was in him some sort of lack of character, so that he reacted to a blotting paper to the demands of each successive régime (his equestrian Potoski is as pretentious as his equestrian Bonaparte). Exile in Belgium seems to have done him good, bringing him back to more solid, more private bourgeois satisfactions. In exile, too, he was able to rediscover his greatest gift as an artist, that is in the portraiture of women [showing] them... as sturdy, confident

creatures, no less competent but far less vain than men. As writes the author, a judgment surely right when applied to a man who displayed his greatest gifts in the portrayal of domestic groups, of the family, of couples, and of women, whether of the aristocracy, widows of guillotined *et-dévants*, themselves brushed close by the wings of death. Thermidorian adventures, or solid middle-class ladies from Ghent, it is David as portraitist of domestic privacy, contentment and peace who will survive as an incomparable artist, long after the peasant-master and the constructor of vast, overcrowded *pièces montées* have been rightly forgotten. Not that anyone is likely to forget "a Marat, David". To understand the First Republic, and, above all, the Year II, in its simple grandeur, it is still necessary to make the pilgrimage to Brussels.

Where Sutherland did triumphantly succeed was in revivifying portraiture, a genre believed to be more fatally in decline than even religious art. The artist hardly did himself justice when he looked his portraits to his landscapes, saying that a "human head is only an object found". This suggests that he saw his sitters as documented, nothing could be further from the case. It was the intense perception of the personality felt behind the appearance which made the Churchill portrait such a target for abuse (and eventual destruction). This was not the first occasion when an "official" portrait had failed to please its subject, with disastrous consequences. Charles Sims, exhibited his portrait of George V at Burlington House in 1924; the King was dissatisfied and in due course the work was burned in the boilers by the Treasurer and the Secretary of the Royal Academy. Sims' mental balance was fatally disturbed by this rebuff, but Sutherland appears to have reacted with philosophical toughness. He may well have reflected that he had the last word; his image is through constant reproduction (including the book jacket of John Hayes's book) by far the best known of all Churchill portraits, and does indeed convey the sitter's air to those who saw him in later life.

When John Hayes selected and annotated the plates for *The Art of Graham Sutherland*, he believed that it was to be a tribute to a living artist whom he thought was undervalued in his native country. He has given the facts of Sutherland's life and work with meticulous care and supported his story with ample references, being greatly helped in his search for accuracy by the artist's biographer, Sadie. The book has become a posthumous salute. Since John Hayes has dealt in a balanced manner with all the phases of

Sutherland's development, his publication gives the material for an assessment of the artist's whole career. The author disclaims the intention of making a critical appraisal but quotes liberally from Sutherland's own comment on his work. While this is valuable in establishing the artist's aims, the wealth of explanation has the effect of implying that Sutherland was progressively moving towards ever greater achievement. This result is invidious, since the artist was fundamentally modest; but in him his most recent work was necessarily his most important work to date. However, a pattern of smooth advance does not conform to that of the imaginary and visionary life.

Sutherland knew that Palmer's early painting, which had so moved him, was a young man's passion, an adolescent flame, which was bound to end in one's first death. In the light of this insight it is possible to discern on uncanny the resemblance between the lives of the two artists. For Palmer, the first vision faded. He came to terms with a more generally acceptable style. Then at the end he found a way of returning to the original source of his greatest strength. The most recent exhibition to be devoted to Sutherland was a retrospective, a relief, a last word, and was called "A Vision Recaptured". Sutherland too in his last years returned to his earlier vision. One of the latest paintings reproduced by Hayes is the Road at Portchellows in Setting Sun. 1975. It is a painter's recreation of a theme he had sketched thirty-five years before, and recaptures the full force of that creative time. When he went to Wales in 1967 it was his first visit for twenty years, and he bitterly regretted his long neglect of his roots. As he said, "A year or so ago, years later, re-see and re-affirm."

Sutherland made a major contribution to the art of the twentieth century. His tenacity in persevering in his own development without regard to outside pressures, without succumbing to his patriotic achievement, by the artist's personal refusal to be deflected from his chosen course by the current trends of European art, he became a European artist.

The Best of H. E. Bates
634pp. Michael Joseph. £6.95.
0 7181 1943 6

The best of H. E. Bates? With so much to choose out of the cornucopia of a lifetime's fictional stuff—twenty-five novels, a score and more volumes of short stories—some about that. No one, though, is very likely to dispute that what's here does include revealingly good examples of Bates's most characteristic work: there is, for instance, one of the Uncle Silas stories, there are stories such as "The Simple Life" about a smoothly urban woman's conversion to the country and to sex in the country, and "The Little Farm", about an illiterate farmer's short-lived affair with a woman who answers his advertisement for help; and there is *The Ribbed Lark*, first of the series, and a smoothly urban woman's conversion to the country and to sex in the country, and "The Little Farm", about an illiterate farmer's short-lived affair with a woman who answers his advertisement for help; and there is *The Ribbed Lark*, first of the series, and a smoothly urban woman's conversion to the country and to sex in the country, and "The Little Farm", about an illiterate farmer's short-lived affair with a woman who answers his advertisement for help; and there is *The Ribbed Lark*, first of the series, and a smoothly urban woman's conversion to the country and to sex in the country, and "The Little Farm", about an illiterate farmer's short-lived affair with a woman who answers his advertisement for help; 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